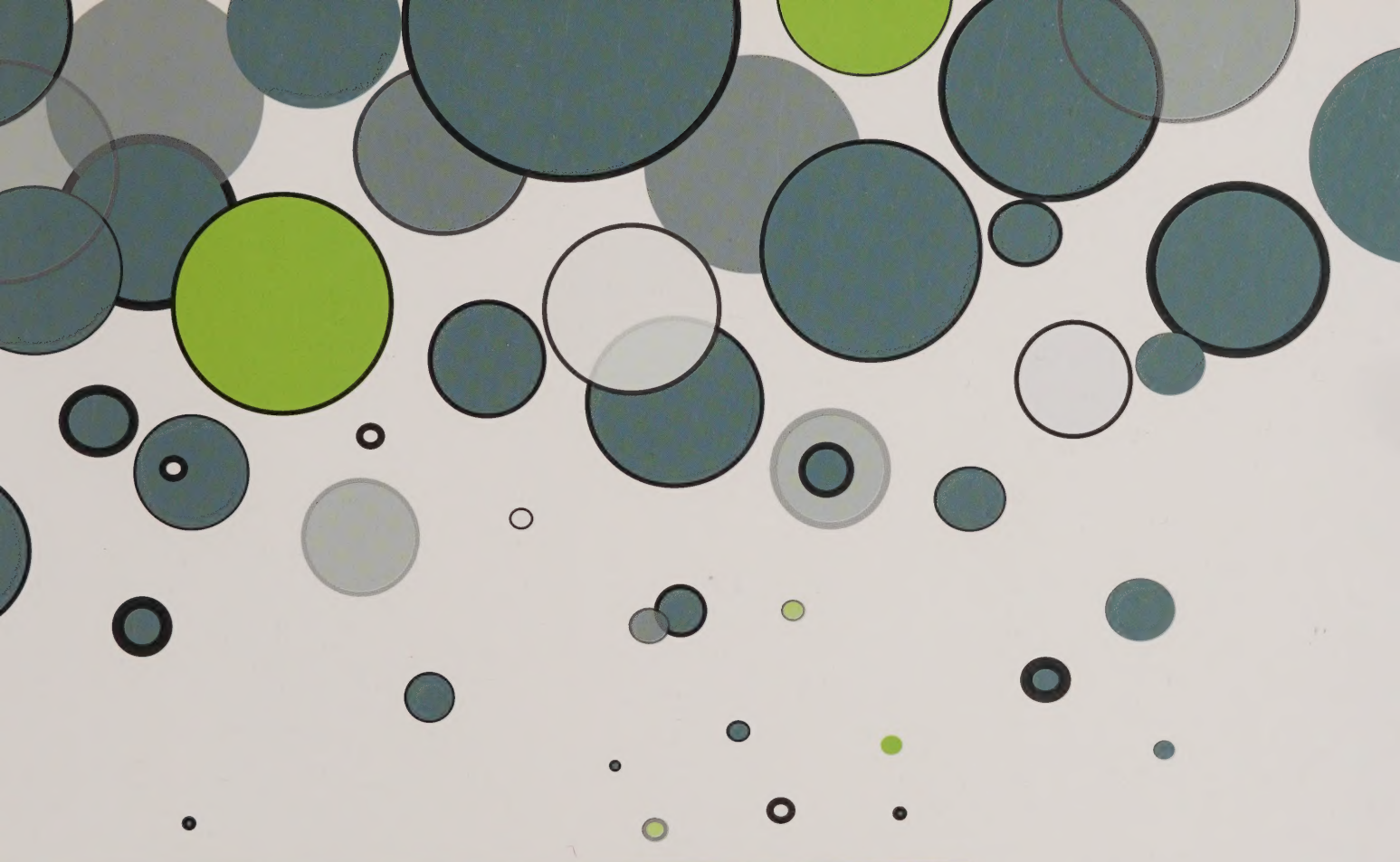

MASSACHUSETTS COLLEGE OF ART AND DESIGN

ALDER
BERMEJO-BLACK
CARDINALI
CARTER
CHAE
CHLUDOVÁ
COHEN
FREDA
GEIGER
GLASER
GRIGGS
HARRISON
JACOB
JUNG
KAMIYA
KASTERSHTAIN-MIZNE
LOHNES
MCINTYRE
PAPANTONIOU
ROBY
SHADID-LEWIS
SHIN
STOUT
TIPTON
VEGH

MFA THESIS '09

SELECTIONS FROM UPCOMING EXHIBITIONS

Massachusetts College of Art and Design

April 12–April 23
April 27 –May 9
May 17–May 30

Sandra and David Bakalar Gallery
Stephen D. Paine Gallery

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All events are free and open to the public

Hours: Monday–Friday 10 a.m.–6 p.m.
Saturday 11 a.m.–5 p.m.

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MASSART
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How does one say anything meaningful about work by twenty-five emerging artists whose sensibilities are as far flung as their materials, which range from cotton string to captured sound, from straw to video, from oil paint to copper wire?

I don't know.

What I do know is something about the privilege of being in their company. A year ago we met in the Grad Seminar, a course that is both frightfully exact and dangerously amorphous. Its aim is to answer one question: what is the relationship between each student's studio practice and current trends in the larger art world?

Studio visits and few guest lecturers aside, we spent most of our time visiting galleries and museums and talking about what we saw. A year later, I can't tell you (with the exception of one memorably awful show) what we saw in those exhibits. Conversely, revisiting these students' studios recently after twelve months' absence, I could readily remember what each person was doing a year ago.

The differences were often dramatic. Imagery that had been static and dry became dynamic and fluid; executions of foreknown concepts gave way to unexpected discoveries; what had been flat blossomed into dimensions; the overly simplified was permitted complexity.

Of course, not everybody changed. Not everybody had to. For some, change meant learning refinement. For a few it meant integrating the abstract and the figurative; for others it meant sharpening focus, eliminating the extraneous, pursuing a theme.

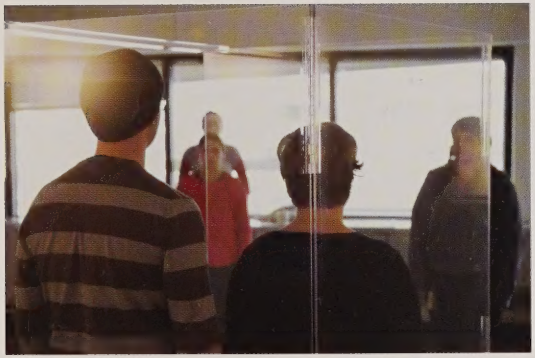
Two dates strike me as having everything and nothing to do with the sensibilities of the generation of artists represented in this exhibit: June, 28, 1914 (the assassination of Archduke Franz Ferdinand and the beginning of WWI) and November 9, 1989 (the end of the Berlin Wall and with it the end of WWII). World War I shattered religion; modernity was born. World War II shattered modernity; the post-modern was born.

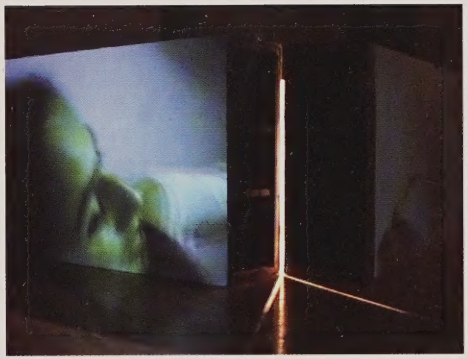
For the generations born between those wars, an imminent sense of the apocalypse was inescapable. What are Warhol's (1928-1987) silk screens, with their ominous luminosity, if not emblems of Nagasaki and Hiroshima?

The artists represented here, who came of age around or after 1989, the grandchildren of modernity, the progeny of the post-modern, are not preoccupied with the literal end of the world, as others of us were. Theirs is a post-apocalyptic vision; the world they occupy is both safer and more precarious. Instead of dwelling on the edge of a violent abyss, their themes are more commonplace and more human: loss and gain, birth and death, loneliness and belonging, control and surrender, love and betrayal.
Bravo to them.

-Christopher Millis

JIMENA BERMEJO-BLACK

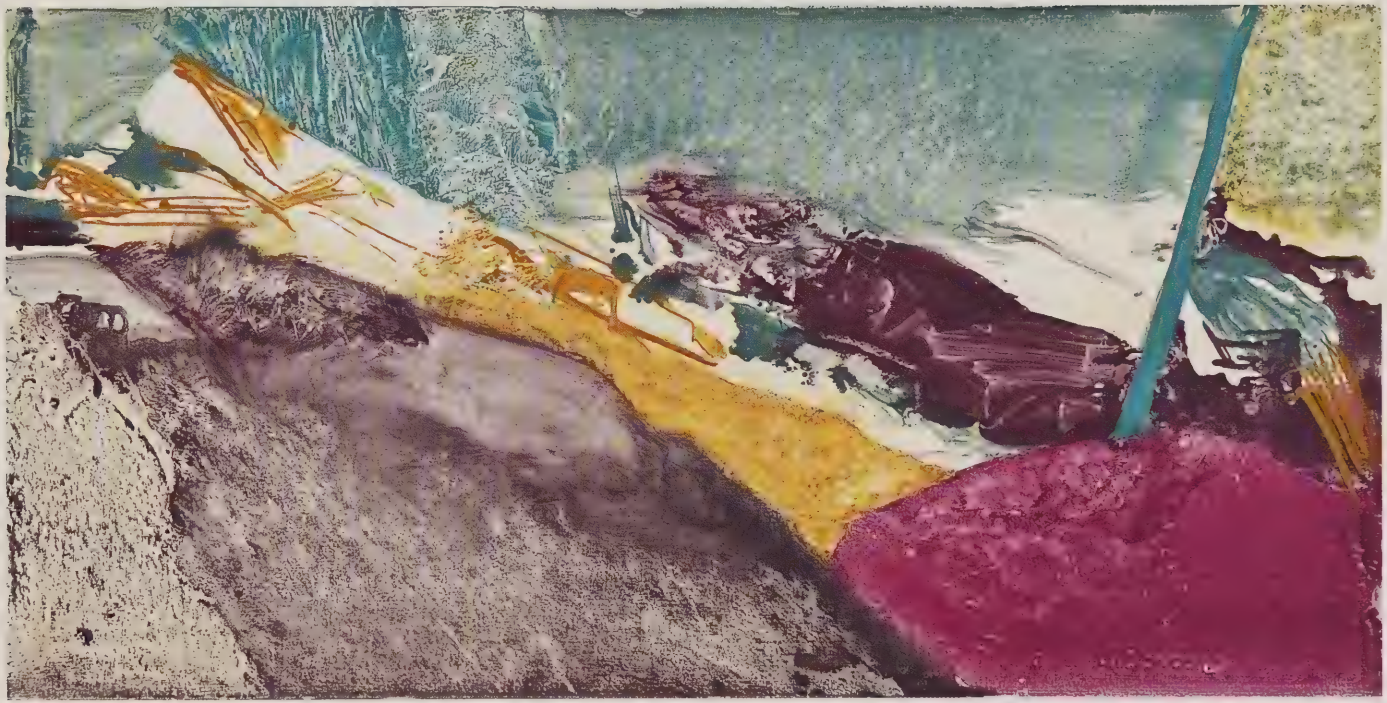




Crossing Over
Performance, 15 minutes
Multimedia installation

(opposite)
Mojada
Performance

High Noon
Oil on Canvas
10" x 8"



After Rain
Oil on Canvas
18" x 36"

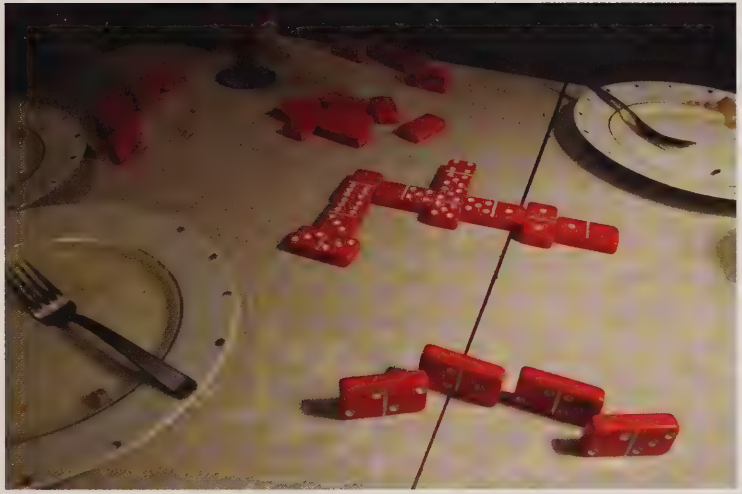
(both)
Surprise from the series
Revisited (the miniature stories)
Archival Inkjet Prints
4" x 6"

(opposite)
Matching Curtains from the series
Revisited (the miniatrue stories)
Archival Inkjet Print
50" x 40"

Red hall

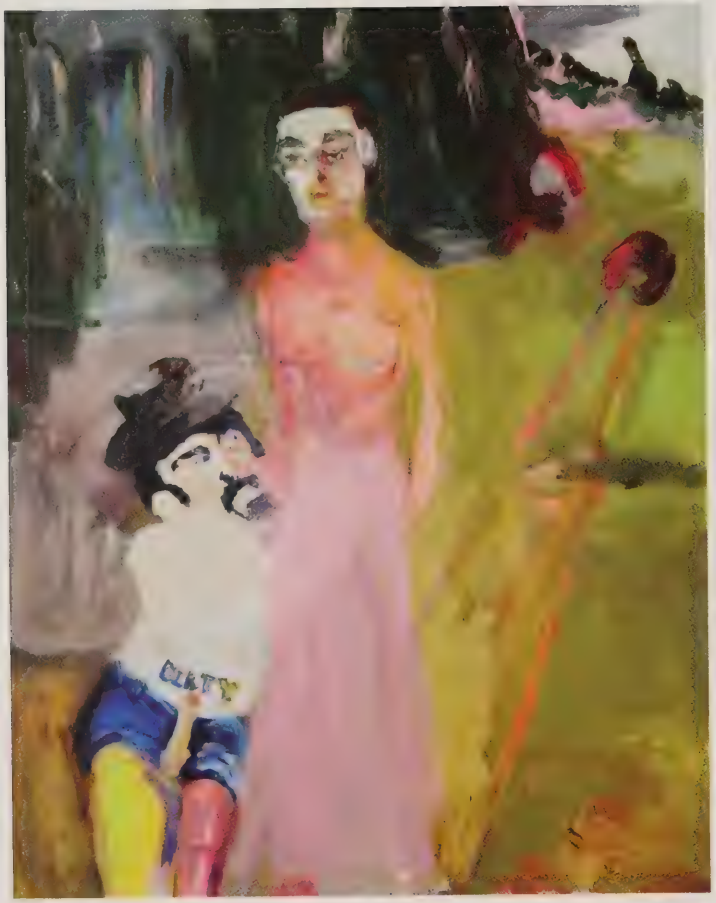
Orchid

(all)
American Nocturne
Archival Inkjet Prints
9" x 13.5"



Dominoes

Car interior



Dirty

Mommy Cupcakes

(all)
24" x 30"
oil on canvas

Mommy Mommy Mommy

"The automobile has long held a special place in American culture. Within the national psyche, it is an icon of ingenuity and industry. For the individual, the car is more than just a motor. It is a symbol for rights of passage, spatial mobility, economic status, perhaps freedom itself--to express, to choose, to venture. And so, for many it is representative overall of identity. Ultimately, these transports do more than cart their riders. They summarize their life's journey. The attributes of drivers are then often reflected in their vehicles. Just as their human counterparts may have scars or tattoos, these machines are marked with unique story-telling gashes and highly personalized décor. Phil Jung with his wonderful photographic eye hones in on these parallels to reveal qualities that are simultaneously very private and plainly universal: a compulsion to have, a search for faith, a hope dashed, a ceaseless aging, or a longing to be entertained, to feel loved, to be anything in the world but stationary."

-Anthem Salgado Fulbright Recipient 2008
"Untitled", Baltimore MD2008 Phil Jung

LANDAU
Near Indio, California

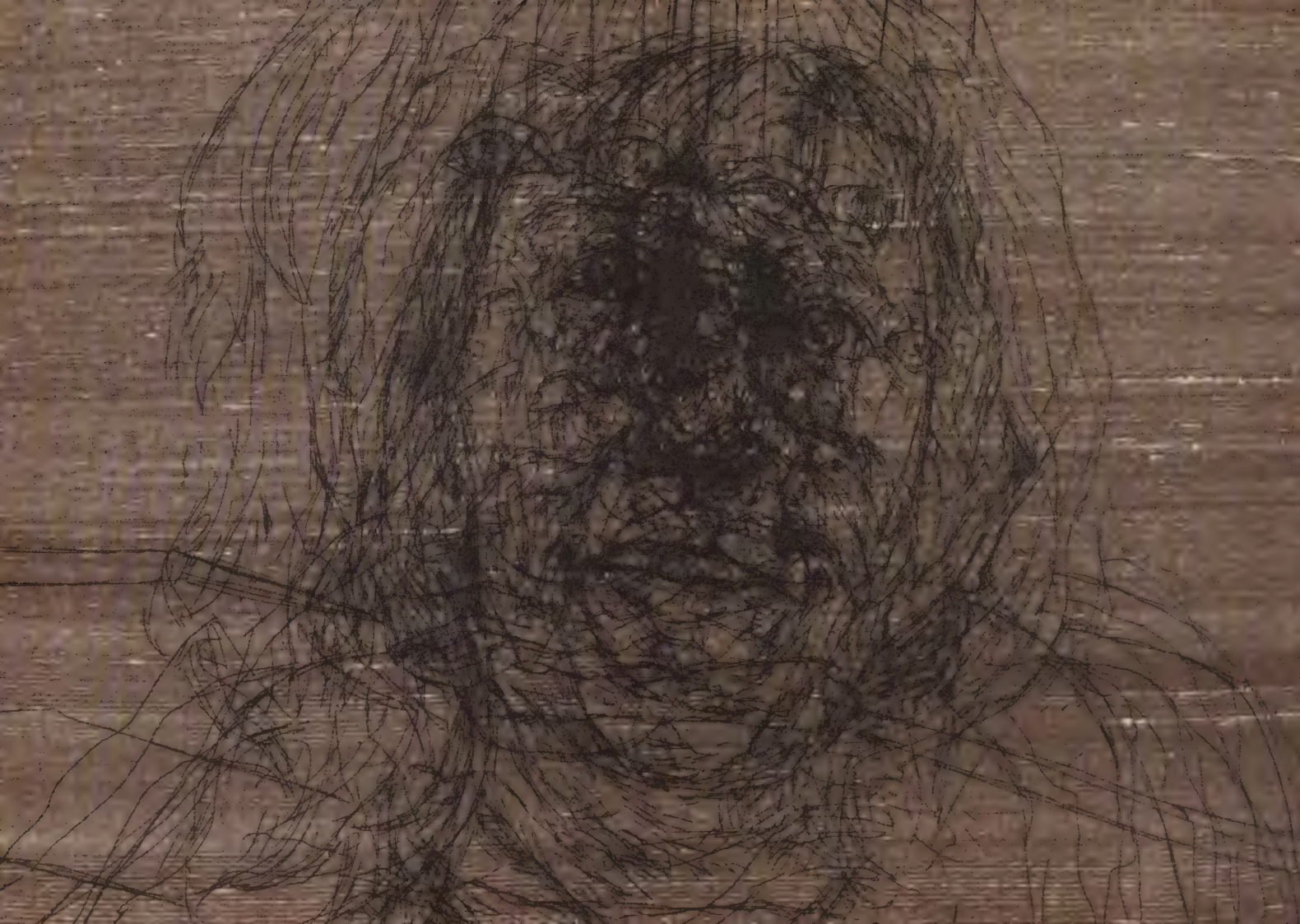
From Twilight til Dawn
A video piece and installation
January 2009

To view the documentation of the installation and video clips, please visit www.shadidlewis.com

(detail)
Baby Shower
Etching and Water color on Silk
9" x 13.5"

My Father tells me about my Uncle Donny's Murder
Two plate etching with Chine Colle
6" x 6"

(opposite)
Michelle
Etching on Silk
9" x 13.5"



BAR KASTERSHTAIN MIZNE

Me Am I, video stills from a 2-chanels installation

De Attached, video stills

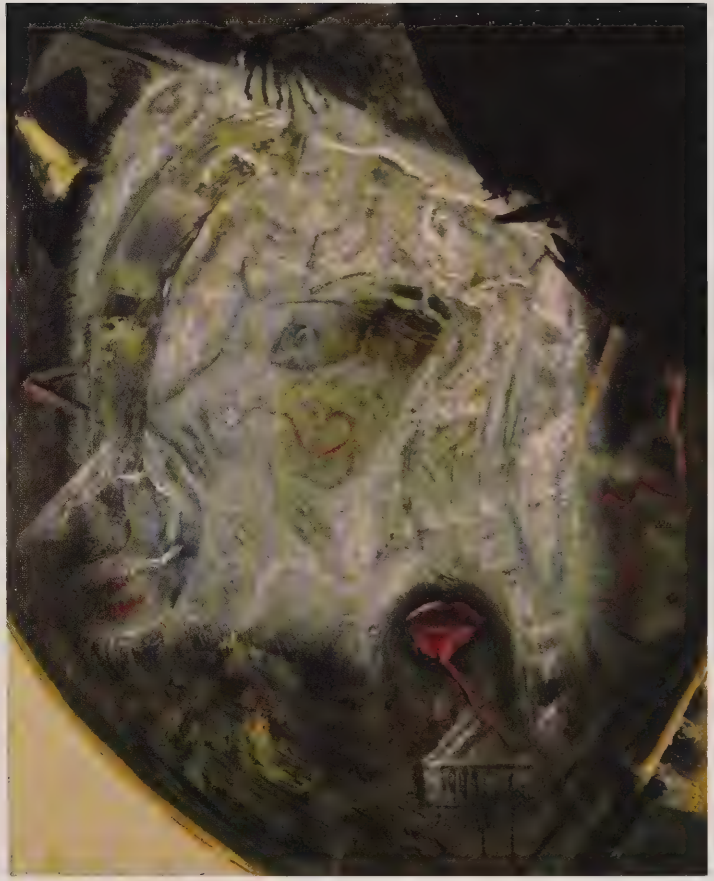
Hava Nagila, video stills

Follow Me, interactive video installation

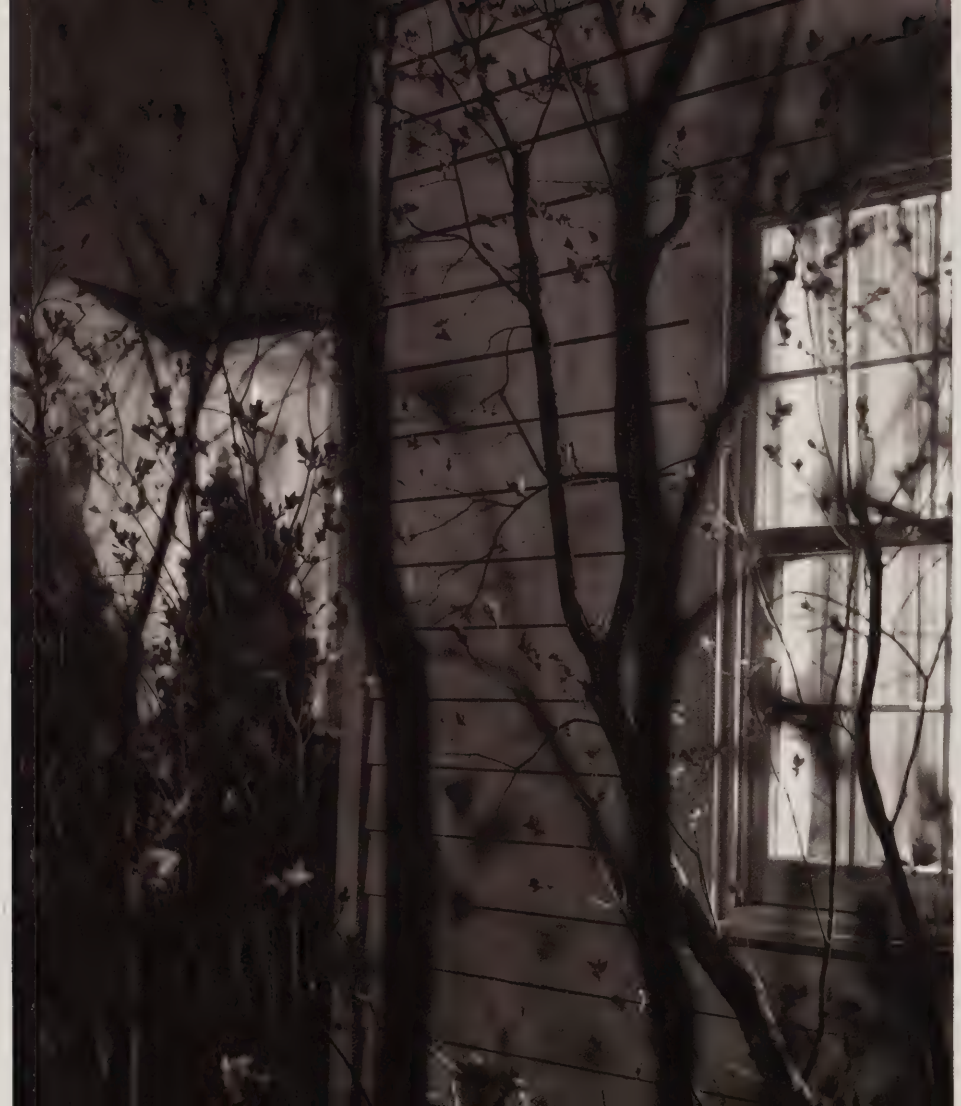
Self Portrait video stills

Scroll
2008
Oil on canvas
6'x16'

(detail)
What is less
2009
Oil on canvas
68" x 68"



Untitled
2008
Oil on canvas
42" x 50"



Spring Night
Gelatin silver print
24" x 20"

Pia
Pigment ink print
20" x 16"

MATTHEW GEIGER

(opposite)
Haploid Return Production Still: Fungal Remidiation of Nuclear Metals Site xx/xx/08
2:32PM

Haploid Return Production Still: Fungal Leeching of Waste (Sporulation on the Motherboard), Oct 08
Video

(detail, opposite)
Like little splinters.
Wood, paper, tape
each 1" x 5" x 1.25"

You're a piece of shit.
Paper collage
22 x 30"

(detail)
No touching.
Paper, tape, wire, string
2.75" x 9" x .25"

(detail)
Green Internalization
Various materials
15' x 20' x 20'

The Verdant Cross after Landscape and Memory
Ink on paper
36" x 30"

(opposite)
Green Internalization
Various materials
15' x 20' x 20'

CORINNE KAMIYA

(opposite)
A Landscape of Remembering and Forgetting
Paper
Size variable

The Comfort of (False) Memory
Glass, paper
18" x 18" x 40"

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3 Tea Leaf Readings:
Futures I Will Not Have
C-prints
12" x 12"

Hot Boats
Oil on canvas
10"x12"

(opposite)
Missouri
Intaglio
14" x 15"

SOI SHIN

(opposite)
Harmony
Charcoal
30" x 22.5"

(opposite)
Bud
Charcoal
30" x 22.5"

Ascend
Oil on Canvas
20" x 20"

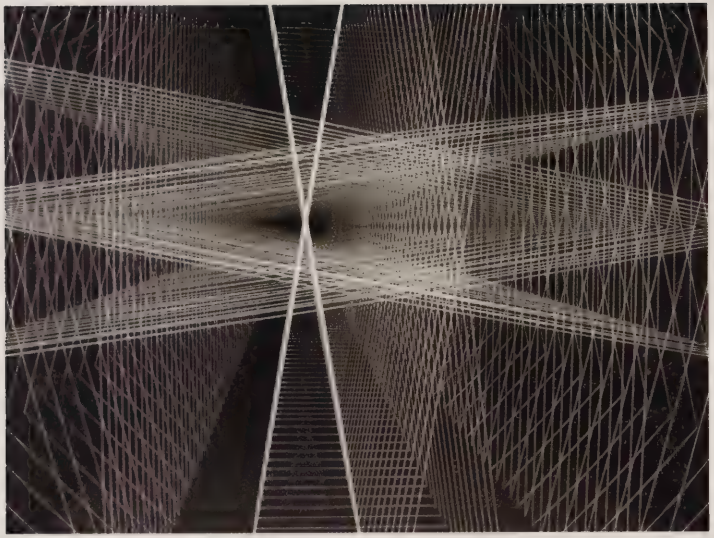
NOAH STOUT

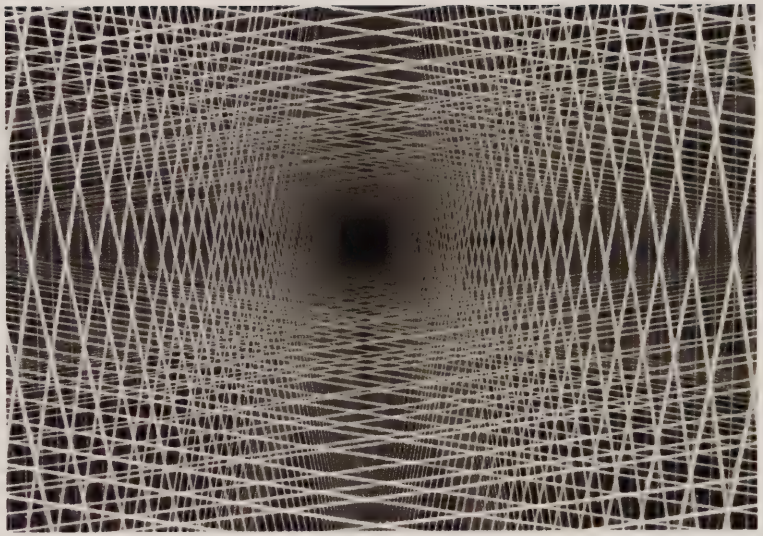
A Place Set Apart
HD Video Stills

(all)
Untitled
Archival ink jet prints
20" x 24"

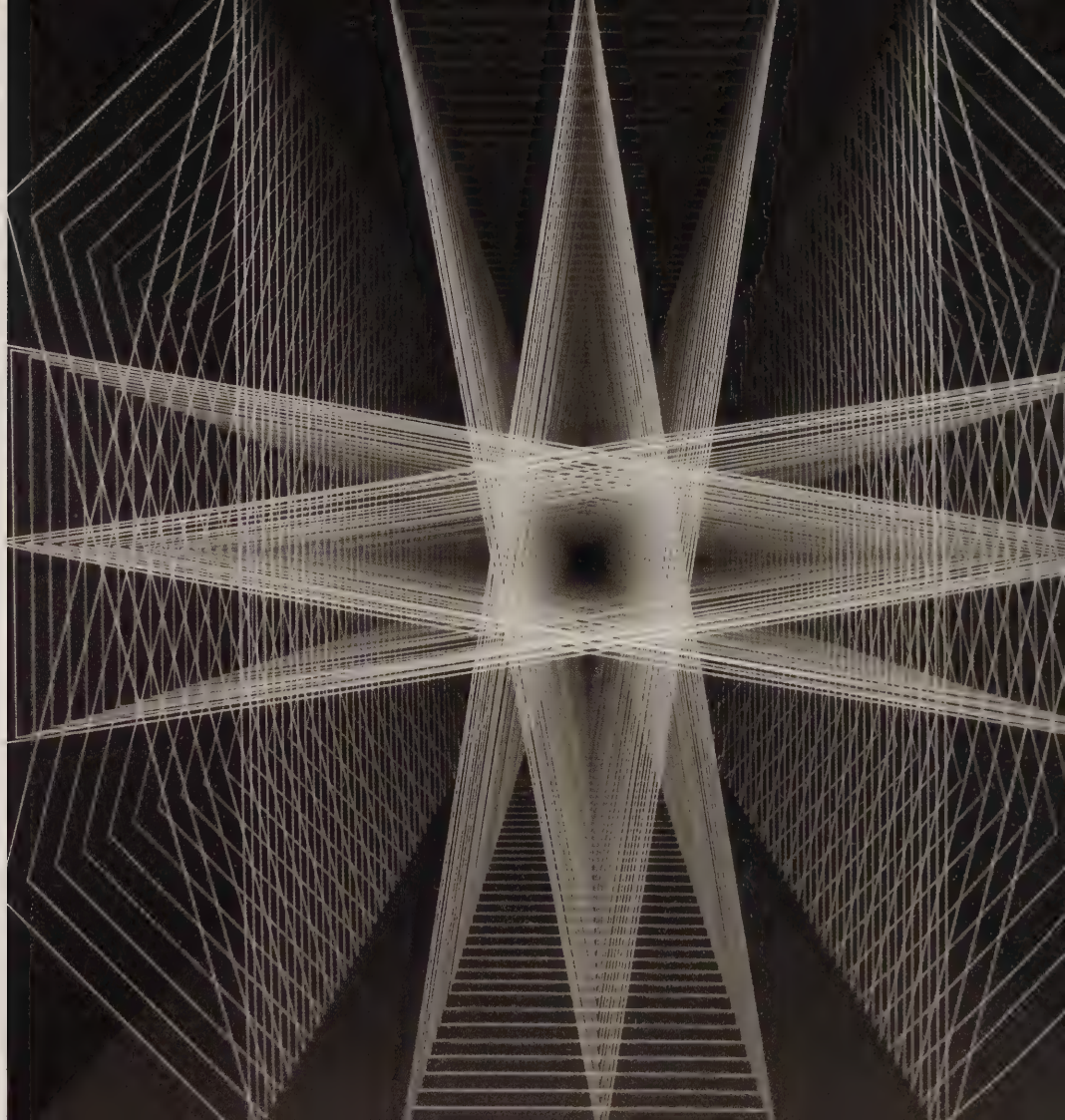
Peel
2007-2008
Video Stills

It's Like Pulling Teeth
2008
Still from multimedia installation

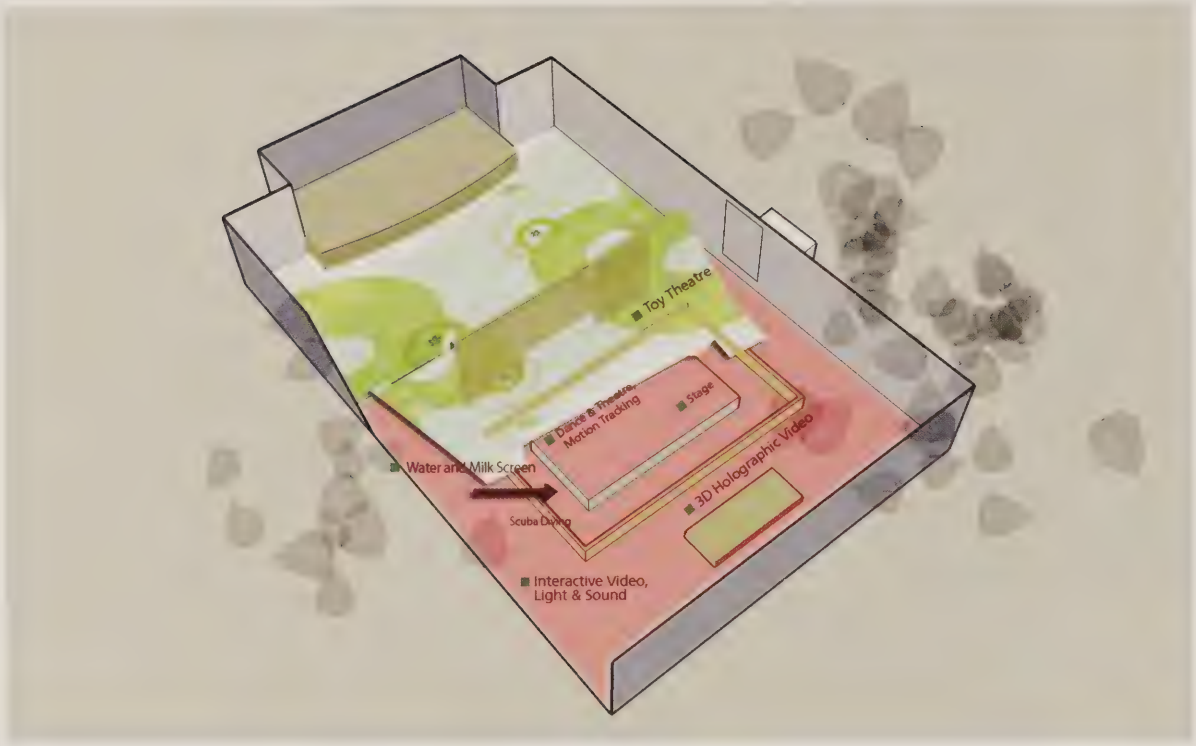




(details)
Untitled
String, foam core and beads

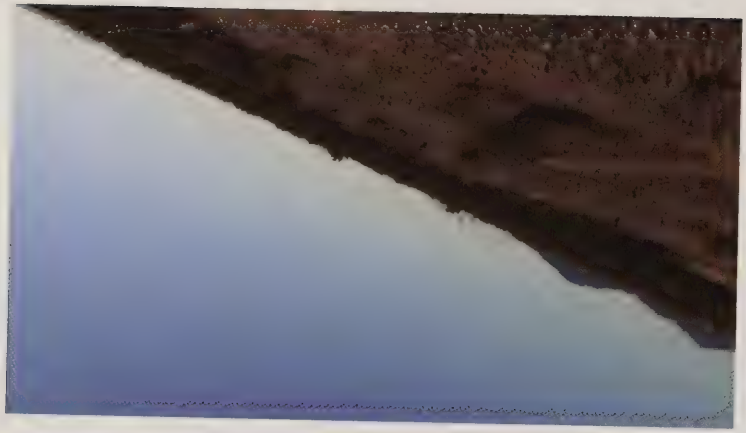


Untitled
String, foam core and beads
4’ x 4’ x 4’



Intermedia Digital Performance
Pozen Center for Interrelated Media
Boston

Gravity in Your Hands
3D Holographic Video



Untitled
Video still
January 2009

Sky Two
Video still
January 2009

(opposite)
As Fast and for as Long as Possible
Video still from performance
October 2008

Animal, Vegetable, Mineral
Blown glass, cast resin, salt, copper
24" x 5" x 5"

(detail)
934 sp. Vir
Copper, glass, bronze, LEDs
26" x 26" x 1"

(opposite)
Self-Portrait
Cast wax
24" x 10 " x 8"

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